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Rehearsal Script
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'DOCTOR WHO'

SERIAL 5H

EPISODE 2: 'The Gamble With Time'

by

David Agnew

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'DOCTOR WHO' - EPISODE 2: 'THE GAMBLE WITH TIME'

CAST:

THE DOCTOR
ROMANA
DUGGAN
COUNTESS SCARLIONI
HERMANN
COUNT (SCARLIONI, AS SCAROTH, AS TANCREDI)
KERENSKY
SOLDIER

NON-SPEAKING:

HENCHMEN

SETS:

Int.	Library	
Int.	Corridor	(Outside Library)
Int.	Cellar Complex:	Stairs
		Laboratory
		Store Room
		Hidden Room
		} Possible Redress
Int.	Louvre Gallery	
Ext.	Modern Art Gallery	(Door only)
Int.	Modern Art Gallery	
Int.	Leonardo Da Vinci's Studio	

TELECINE:

Stock Insert Only

'DOCTOR WHO'

EPISODE 2: 'The Gamble With Time'

by

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TELECINE 1:

SUPPOSE CAM: Opening
Credits:

END TELECINE 1.

(REPRISE FROM ENTRANCE
OF GOONS INTO CAFE.

DOCTOR, ROMANA AND
DUGGAN TAKEN.

REPRISE COUNT PEELING
OFF PART OF HIS FACE)

1. INT. LIBRARY. DAY.

(THE COUNTESS IS
TOYING WITH THE
BRACELET.

HERMANN ENTERS)

HERMANN: Countess. The people you
wished to ... speak to are here.

COUNTESS: Thank you Hermann, show
them in.

(SHE SLIPS THE BRACELET
INTO AN INCREDIBLY
BEAUTIFUL CHINESE
PUZZLE BOX AND THEN
SITS ON THE SOFA.

HERMANN PUSHES THE
DOCTOR, ROMANA AND
DUGGAN FAIRLY ROUGHLY
INTO THE LIBRARY.

DUGGAN REACTS WITH
AN OFFER OF VIOLENCE,
BUT WITH A BARELY
PERCEPTIBLE MOVEMENT
A GUN APPEARS IN
HERMANN'S HAND.

THE DOCTOR RESTRAINS
DUGGAN AND TURNS TO
HERMANN)

THE DOCTOR: Thank you, that will
be all. (cont ...)

(THE COUNTESS NODS
CURTLY TO HERMANN
WHO WITHDRAWS)

THE DOCTOR: (cont) What a wonderful
butler, so charmingly violent.
Hello, I'm called the Doctor, this
is Romana, this is Duggan, you must
be the Countess Scarlioni, and this
is clearly a very delightful Louis
Quinze chair. May I sit on it?

(HE SITS ON THE LOUIS
QUINZE, EXPERIMENTALLY.
HE GRINS WITH PLEASURE)

I say, haven't they worn well?

COUNTESS: (WITH A TIGHT SMILE)
"Doctor", you are very pleasant
with me.

THE DOCTOR: Ah, well I'm a pleasant
chap.

COUNTESS: I did not invite you here
for social reasons.

THE DOCTOR: I know. I could tell
that the moment you didn't offer
us a drink.

COUNTESS: I ...

THE DOCTOR: Thank you, three glasses
of water please, and go easy with
the ice.

COUNTESS: The only reason you were
brought here is to explain exactly
why you stole my bracelet.

THE DOCTOR: Ah, it's my job you see. I'm a thief. Romana is my accomplice and Duggan is a detective who has been kind enough to catch me. That's his job. Our two lines of work dovetail rather neatly.

COUNTESS: Very interesting. I rather thought that Mr. Duggan had been following me.

THE DOCTOR: You're a beautiful woman. He was probably trying to summon up the courage to invite you out to dinner, weren't you Duggan?

(DUGGAN LOOKS SURLY)

COUNTESS: Who sent you?

THE DOCTOR: Who sent me what?

COUNTESS: (GETTING A BIT STEELY)
Doctor, the harder you try to convince me you are a fool, the more I am inclined to believe otherwise. It would be the work of a moment to have you killed.

(AT THAT INSTANT
ROMANA PICKS UP
THE CHINESE BOX)

ROMANA: This is nice.

COUNTESS: Put it down.

ROMANA: It's one of those puzzle boxes isn't it?

COUNTESS: It is a very rare and precious chinese puzzle box. You will not be able to open it, put it down.

(ROMANA OPENS IT IN
ABOUT ONE AND A
HALF SECONDS.

SHE PULLS OUT THE
BRACELET)

ROMANA: Oh look.

(WE ARE FAIRLY CLOSE
ON THE BOX AND THE
BRACELET)

COUNT: (OFF) Yes, young lady, very
pretty isn't it.

(HE HAS QUIETLY
ENTERED THE ROOM
AND CROSSES TO
ROMANA. HE TAKES
THE BRACELET FROM
HER)

ROMANA: Very, where's it from?

COUNT: From? It's not from
anywhere, it's mine.

COUNTESS: My dear, these are the
people who stole it from me in
the Louvre.

THE DOCTOR: Hello there.

COUNT: Curious. A pair of thieves
go into the Louvre gallery and come
out with ... a bracelet. Is that
the most interesting thing you
could find to steal?

THE DOCTOR: I just thought it was
awfully attractive, terribly unusual
design. Of course it would have
been very nice to have been able
to steal one of the paintings instead,
(cont ...)

THE DOCTOR: (cont) but I've tried it before, all sorts of bells go off which disturb the concentration.

COUNT: I can imagine. So you stole this bracelet simply because you thought it looked ... pretty?

THE DOCTOR: Yes, well I think it is, don't you.

COUNTESS: I don't think he's as stupid as he seems my dear.

COUNT: My dear, no one could be as stupid as he seems. This interview is at an end.

THE DOCTOR: (RISING) Good! Well we'll be off then, a quick wander up the Champs Elysees, and perhaps a spot of dinner at Maxims. What do you think Romana?

ROMANA: Maxim's what?

(MEANWHILE, IN RESPONSE
TO THE COUNT PULLING
ON A BELL ROPE,
HERMANN HAS ENTERED)

COUNT: Ah, Hermann, would you kindly lock our guests in the cellar? (TURNING TO DOCTOR) I would hate to lose touch with such ... fascinating people.

(DUGGAN PICKS UP THE
CHAIR THE DOCTOR
WAS SITTING ON AND
MAKES TO SWING IT AT
HERMANN'S HEAD.

THE DOCTOR SPOTS
HERMANN'S RAPID MOVE
FOR HIS GUN AND
RESTRAINS DUGGAN)

THE DOCTOR: For heaven's sake Duggan, what do you think you're doing? That's Louis Quinze!

DUGGAN: But you're not going to let them lock us up are you?

THE DOCTOR: Just behave like a civilised guest will you? (TURNS TO HERMANN) Would you show us to our cellar, please.

(HE SWEEPS OUT.

DUGGAN AND ROMANA
FOLLOW UNDER HERMANN'S
EVER WATCHFUL EYE.

THE COUNT, WITH THE
BRACELET, LOOKS AT
THE COUNTESS)

COUNT: Be a little more careful with your ... trinkets, my dear.

(HE GIVES IT BACK
TO HER)

After all, we still have a Mona Lisa to steal.

2. INT. CORRIDOR OUTSIDE LIBRARY. DAY.

(IT IS PLUSHLY
DECORATED, BEING
AN OLD FRENCH
CHATEAU AND THERE
ARE MAGNIFICENT
PAINTINGS HUNG
ALONG THE WALLS.

THE DOCTOR, ROMANA
AND DUGGAN ARE
SHEPHERDED ALONG
THE CORRIDOR BY
HERMANN, AT GUN
POINT)

THE DOCTOR: What pretty paintings.
Don't you think they're pretty
paintings, Romana?

ROMANA: (NOT TERRIBLY INTERESTED)
Not particularly.

THE DOCTOR: I think they're very
pretty, don't you Duggan?

DUGGAN: Very pretty.

THE DOCTOR: Gainsborough, Rubens,
Rembrandt ... very very pretty ...

HERMANN: Downstairs.

3. INT. CELLAR. DAY.

(MOST OF THE CELLAR
IS OCCUPIED BY
KERENSKY'S LAB.
WE ARE LOOKING UP
A FLIGHT OF
STAIRS TOWARDS A
WOODEN DOOR)

THE DOCTOR: (OOV) Tell me Hermann,
how long has this Chateau been here?

HERMANN: (OOV) Long enough.

(THE DOOR OPENS
AND THE DOCTOR
AND CO. ENTER
AND COME DOWN THE
STEPS TOWARDS US)

THE DOCTOR: Oh really? That long?
And modernised - at least four or
five hundred years ago.

HERMANN: May have been.

THE DOCTOR: Really? Stimulating,
very stimulating. Where, down here?

HERMANN: To the bottom.

THE DOCTOR: So, this would be the
cellar would it?

HERMANN: Doctor, your conversation
does not interest me.

THE DOCTOR: Really? Oscar used to find me most amusing.

ROMANA: Oscar?

THE DOCTOR: Wilde.

ROMANA: Was he?

THE DOCTOR: In some of his habits. Good heavens, a laboratory. Are you looking us in a laboratory?

(HERMANN, GESTURING
WITH HIS GUN,
DIRECTS THEM ROUND
THE CORNER TO A
HEAVY WOODEN DOOR
WHICH IS STANDING
AJAR)

HERMANN: In there.

THE DOCTOR: I'd rather stay out here. All this looks most interesting.

HERMANN: In there!

(THEY GO THROUGH
THE DOOR, AND
PASS INTO:)

4. INT. CELLAR ROOM. DAY.

(A SMALL STOREROOM
FULL OF EMPTY,
VERY OLD PACKING
CASES. THERE'S
A SMALL TABLE WITH
A GAS LAMP ON IT.

HERMANN TOSSES A
BOX OF MATCHES ON
TO THE TABLE BY
THE LAMP)

HERMANN: Light if you want it.

ROMANA: How long will this thing
last us?

HERMANN: Two hours maybe three.

THE DOCTOR: But what happens...

HERMANN: I don't really think you'll
be needing much light after that.

(HERMANN LEAVES.

DUGGAN BOUNDS ON
THE DOCTOR IN FURY)

DUGGAN: What do you think you're
playing at, Doctor?

(DOCTOR IS SUDDENLY
VERY URGENT AND
SERIOUS, IN DIRECT
CONTRAST TO HIS
AFFECTED FLIPNESS UP
TILL NOW)

THE DOCTOR: Be quiet. Light the lamp.

(THERE IS A VERY
NARROW BEAM OF
DIM LIGHT COMING
THROUGH A GRATING
ON THE DOOR FROM
THE LAB.

THE DOCTOR GIVES
THE BOX TO DUGGAN,
REVEALING THAT
THERE'S ONLY ONE
MATCH IN IT)

And get it right!

DUGGAN: You tell me to get it right!
We could have escaped at least twice
if you hadn't...

THE DOCTOR: Exactly! What's the
point of coming all the way here
just to escape, immediately? First
we let them think they've got us
safe. Now we can start to escape.
Light the lamp.

(HE PULLS OUT HIS
SONIC SCREWDRIVER
AND SETS TO WORK
ON THE DOOR.

DUGGAN LIGHTS
THE LAMP)

DUGGAN: Well?

(THE DOCTOR: OBVIOUSLY
THE SONIC SCREWDRIVER
IS NOT WORKING ON THE
DOOR)

THE DOCTOR: Wretched thing doesn't
work.

DUGGAN: You and your clever ideas.

(HE GRABS THE
SONIC SCREW-
DRIVER OFF THE
DOCTOR AND HITS
THE LOCK WITH
IT. IN
CONSIDERABLE
ANXIETY THE
DOCTOR SNATCHES
IT BACK OFF HIM)

THE DOCTOR: Don't!

DUGGAN: Well it's not much use for
anything else is it?

THE DOCTOR: It was very useful against
the Daleks.

DUGGAN: What?

THE DOCTOR: Planet Skaro. You wouldn't
know it.

DUGGAN: This is all I need. Locked
in a cellar, no way out, and a couple
of lunatics for company.

(THE DOCTOR EXAMINES
THE SCREWDRIVER WITH
CONCERN AND TRIES
AGAIN. THIS TIME IT
WORKS)

THE DOCTOR: Oh... it works now. Been
meaning to fix it myself, thank you.
(cont...)

(HALF WAY THROUGH
WORKING ON THE
LOCK THE SCREW-
DRIVER CONKS OUT
AGAIN.)

THE DOCTOR HITS
IT ON THE WALL AND
IT WORKS AGAIN.

THE DOOR OPENS)

THE DOCTOR: (cont) (TO DUGGAN) Would
you like to stay with us as scientific
adviser?

(MEANWHILE, ROMANA
HAS BEEN PACING
UP AND DOWN THE
CELL APPARENTLY
AIMLESSLY)

ROMANA: Doctor, the horizontal length
of the stairs is about six yards
isn't it?

THE DOCTOR: I suppose so, why, were
you thinking of re-carpeting them?

ROMANA: Well this room is along-side
the stairs and only two point seven
three yards in length.

THE DOCTOR: Fascinating. Can I
go and look at the lab now?

(THE DOCTOR AND
DUGGAN GO OUT
INTO THE LAB)

5. INT. LABORATORY. DAY.

DUGGAN: Right, straight up the stairs and out of here.

THE DOCTOR: No, there are bound to be a couple of guards posted at the top.

DUGGAN: Exactly, I'm about ready to thump somebody.

THE DOCTOR: No! I want to look round this lab first.

DUGGAN: What use is...

THE DOCTOR: In the last few hours I have been thumped, threatened, abducted and imprisoned. I have found a piece of equipment that is not a product of Earth technology and been through two time slips. I think this Lab might have something to do with it.

DUGGAN: (HEATEDLY) Look, just cut that stuff out will you. Leave off and forget it. What about the Mona Lisa?

THE DOCTOR: What about it?

DUGGAN: You reckon the Count and Countess are out to steal it?

THE DOCTOR: Yes.

DUGGAN: Well, you do what you like, I'm going to stop them.

THE DOCTOR: Well they're not going to steal it at five o'clock in the afternoon. Whilst we're here let's find out how they're going to steal it. And why? Shall we? Hmmm? Or are you just in it for the thumping?

(DURING THE ABOVE,
ROMANA HAS BEEN IN
AND OUT OF THE
STOREROOM COLLECTING
THE ODD TOOL AND
BOTTLE OF ACID FROM
THE LAB. SHE IS
DELIBERATELY
IGNORING THE OTHER
TWO AND FOLLOWING
HER OWN LINE OF
THOUGHT)

DUGGAN: I am in it partly to protect the interests of the art dealers who have employed me...

THE DOCTOR: But mostly for the thumping, yes I know.

(DUGGAN IS ABOUT
TO GET ANGRY WITH
HIM, WHEN THE
DOCTOR SUDDENLY
LEANS OVER AND
TALKS TO HIM
QUIETLY AND
CONFIDENTIALLY)

What do you think Romana's up to?

DUGGAN: I don't know.

THE DOCTOR: Nor do I. It looks terribly intriguing don't you think?

DUGGAN: I don't care, I'm going.

(HE MAKES TOWARDS
THE STAIRS.

AT THAT MOMENT
THE DOOR AT THE
TOP OF THE STAIRS
BEGINS TO OPEN.

THE DOCTOR LEAPS
LIGHTLY AFTER
DUGGAN AND PULLS
HIM INTO A HIDING
PLACE.

HE SIGNALS
DESPERATELY TO
ROMANA WHO IS
JUST COMING OUT
OF THE STOREROOM
AGAIN. SHE PULLS
HERSELF BACK
IN AND PULLS THE
DOOR TO BEHIND
HER.

KERENSKY COMES
DOWN THE STAIRS
INTO THE LAB.
HE HAS CLEARLY
BEEN HAVING A
SNOOZE IN HIS
ROOM.

DURING THE
FOLLOWING, WHILST
KERENSKY IS
CONDUCTING HIS
EXPERIMENT WE
INTERCUT SHOTS
OF THE DOCTOR,
ROMANA AND DUGGAN.

FROM THEIR VARIOUS
HIDING PLACES
WATCHING KERENSKY.

DUGGAN IS TRYING
TO SIGNAL TO THE
DOCTOR HIS INTENTION
OF GOING TO SLUG
KERENSKY.

THE DOCTOR IS
DESPERATELY SIG-
NALLING HIM NOT
TO.

KERENSKY GOES UP
TO MAIN EXPERIMENTAL
DESK AND WE SEE HIM
TAKE AN EGG FROM AN
INCUBATOR AND PLACE
IT ON A SMALL
PEDESTAL OR DAIS.

SEVERAL SPHERICALLY
RADIAL TUBES ARE
POINTED TOWARDS IT.
HE TURNS ON THE
EQUIPMENT. A MIST
FORMS ROUND THE EGG.
THE MIST BECOMES A
BUBBLE. INSIDE THE
BUBBLE WE SEE THE
EGG HATCH. A CHICK
EMERGES.

THEN THE CHICK
GROWS RAPIDLY TO
A FULL SIZED HEN.

(Note: Suggest we
use oval iris
centred on 'egg' -
fill in with ultra
fast natural history
film of hatching
process from TK
or VT source -
leaving the 'natural'
action to happen in
real time)

AT THIS MOMENT,
CLEARLY DUGGAN'S
INCLINATIONS ARE
ABOUT TO GET THE
BETTER OF HIM, SO
TO PRE-EMPT HIM
THE DOCTOR WALKS
STRAIGHT OUT OF
HIS HIDING PLACE
AND STARTS TO CLEAN
A COUPLE OF PIECES
OF EQUIPMENT WITH
HIS SCARF.

KERENSKY LOOKS UP,
STARTLED TO SEE
HE HAS COMPANY)

THE DOCTOR: Which came first, the
chicken or the egg?

KERENSKY: Who are you?

THE DOCTOR: Me?

KERENSKY: Yes, who are you, what
are you doing here?

THE DOCTOR: Me? I'm the Doctor

(AS IF THIS IS
SELF-EVIDENT IN
SOME WAY)

Very interesting what you're doing,
but you've got it wrong.

(KERENSKY IS SO
STARTLED AND
INTRIGUED BY THIS
STATEMENT THAT THE
PROBLEM OF WHO THE
DOCTOR MIGHT ACTUALLY
BE TAKES A BACK
PLACE IN HIS MIND)

5A. INT. LIBRARY. DAY.

(THE COUNT, COUNTESS,
HERMANN AND A COUPLE
OF THUGS.)

HERMANN IS SETTING
UP WHAT WE WILL
EVENTUALLY KNOW
TO BE A HOLOGRAPHIC
PROJECTOR)

COUNT: A truly remarkable piece of
equipment I think you will agree.
It makes the impossible possible.
Perhaps the Professor should see it. I
should like him to know that whilst
he is without doubt a genius, the man
he works for is someone ... altogether
more clever.

HERMANN: Shall I go and fetch him
your excellency?

COUNT: Yes!

(HERMANN STARTS
TO LEAVE)

No. No, I would not
interrupt his work. Besides which, I
think our Professor would not approve.

(HE LAUGHS)

Is the machine ready?

HERMANN: Yes, your excellency.

- 21 -

COUNT: Then let us begin!

- 21 -

5B. INT. LAB. AS BEFORE.

KERENSKY: Wroeng? What are you talking about?

THE DOCTOR: Well you're tinkering with time, and that's always a bad idea unless you know what you're doing.

KERENSKY: I know what I'm doing! I am the foremost authority on temporal theory in the whole world.

THE DOCTOR: The whole world! That's a very small place. When you consider the size of the Universe.

KERENSKY: Ah, but who can?

THE DOCTOR: Some can. And if you can't, you shouldn't be tinkering with time.

KERENSKY: But you saw it work! The greatest achievement of the human race, a cellular accelerator. You saw it! An egg developed into a chicken in thirty seconds. With a large one I can turn a calf into a cow in even less time. It will be the end of famine in the world!

THE DOCTOR: It'll be the end of you. Not to mention the cow. Look.

(INSIDE THE BUBBLE
WE NOW SEE A PILE
OF BONES AND FEATHERS)

KERENSKY: There are a few technical problems ...

THE DOCTOR: Technical problems! The whole principle you're working on is wrong. You can stretch time backwards or forwards within that bubble, but you can't break into or out of it. You've set up a different time continuum, but it's totally incompatible with ours.

KERENSKY: But you mean ...

THE DOCTOR: And have you tried this?

(HE MAKES
AN ADJUSTMENT
TO THE MACHINE.

THE FEATHERS AND BONES
COME TOGETHER TO
MAKE A HEN, WHICH
BECOMES A CHICKEN, WHICH
CRAWLS INTO AN EGG. THE
EGG SEALS ITSELF.

IN OTHER WORDS
PREVIOUS SEQUENCE IS
REVERSED.

WE SEE KERENSKY'S
AND THE DOCTOR'S
REACTION TO EACH
STAGE)

A more interesting effect don't you think? Did you know you were building something that could do that as well?

KERENSKY: (GASPS) No ... What did you do?

THE DOCTOR: What do you think I did? I reversed the polarity. This is very expensive equipment isn't it?

KERENSKY: The Count is very generous.
A true philanthropist. I ... (HE
BECOMES A LITTLE COY) I do not ask
too many questions.

THE DOCTOR: A scientist's jobs is to
to ask questions. Like for
instance ... what's that?

(INSIDE THE BUBBLE
THE REGRESSION OF
TIME HAS CONTINUED,
GETTING FASTER AND
FASTER, SO THAT IT
IS MOSTLY A BLUR.

THEN FOR A BRIEF SECOND
OR TWO A FACE APPEARS IN IT.

IT IS THE GREEN SINGLE
EYED FACE OF A SEPHIROTH.

IT DISAPPEARS AND THE
BUBBLE VANISHES. AT THAT
MOMENT DUGGAN LEAPS
OUT AND BANGS THE PROFESSOR ON
THE HEAD WITH ANYTHING
HANDY. THE PROFESSOR
SLUMPS)

DUGGAN: Can we stop worrying about
conjuring tricks with hens and
start getting out of this place?

(THE DOCTOR IS VERY
ANNOYED BY THIS)

THE DOCTOR: If it moves hit it,
is that your philosophy?

(HE BENDS DOWN TO
EXAMINE KERENSKY)

He'll be alright, but if you do that
sort of thing once again I shall ...
(cont...)

(THE DOCTOR REALIZES
THAT HE IS BECOMING
JUST AS AGGRESSIVE)

THE DOCTOR: (cont) ... have to take
very firm measures.

DUGGAN: (AGGRESSIVELY) Like what

THE DOCTOR: I shall ask you not to!

(ROMANA RUNS OUT
OF THE STOREROOM)

ROMANA: Doctor! I was right!

THE DOCTOR: What?

ROMANA: The room measurements!
There's another room behind the
wall, bricked up.

DUGGAN: Is this important?

THE DOCTOR: There's only one way to
find out isn't there?

6. INT. STOREROOM. DAY.

(ROMANA WITH THE ACIDS,
SPATULAS, REAGENTS,
ETC. THAT SHE BROUGHT
FROM THE LAB. HAS
MANAGED TO MAKE A SMALL
HOLE THROUGH THE
WALL.

THE DOCTOR, AND A THOROUGHLY
IMPATIENT DUGGAN BEND
DOWN TO EXAMINE IT)

THE DOCTOR: Geometry, yes. But your
chemistry ...

ROMANA: This brick work is very old.

THE DOCTOR: Four or five hundred years.

DUGGAN: In which case it can wait an
hour or two more whilst we go and
sort these Johnnies out!

THE DOCTOR: In my view a room that's
been bricked up for nearly five
hundred years is urgently overdue for
attention.

DUGGAN: Come on, let's get out of
here! We've got the Mona Lisa to worry
about!

ROMANA: (QUIETLY) You can't cope with
what we might find, can you?

7. INT. LIBRARY. NIGHT.

(THE SCENE IS IN FACT
SET IN THE LIBRARY,
BUT IT IS SOME TIME
BEFORE THIS BECOMES
APPARENT.

WE APPEAR TO BE IN THE
LOUVRE IN FRONT OF THE
LARGE CASE THAT SURROUNDS
THE MONA LISA.

THE 'GALLERY' IS DESERTED
EXCEPT FOR SCARLIONI, THE
COUNTESS, HERMANN AND A
COUPLE OF THUGS.

SCARLIONI AND THE
COUNTESS WATCH THE
OTHER THREE APPROACH
THE PICTURE.

THE TWO THUGS CARRY SUCTION
PADS NOT ENTIRELY UNLIKE
SINK PLUNGERS.

COUNT So - there is the problem. A box
constructed of steel and plate glass.
But merely a physical barrier to protect
the painting from attack. (contd.)

THE TWO THUGS ATTACH
THE SUCTION PADS TO THE
PLATE GLASS.

COUNT (contd.) We use an ultra sonic
knife which disintegrates the alarm
circuits. (contd.)

EVERYONE PUTS ON EAR
MUFFS.

HERMANN TAKES OUT HIS
ULTRA SONIC KNIFE -
LIKE A LARGE FAT MONT
BLANC FOUNTAIN PEN -
AND CARVES ROUND THE
PERIMETER OF THE GLASS.
IT CUTS WITH A SEARING
WHINE.

THERE IS A TENSE MOMENT
WHEN AN ALARM GIVES A
SINGLE 'DING', BUT
HERMANN INSTANTLY TURNS
UP THE WHINE FROM THE
KNIFE AND THE ALARM
DIES BEFORE IT REALLY
GETS STARTED.

WHEN THE WHOLE GLASS PANE
IS CUT THE TWO THUGS LIFT
IT OUT OF ITS POSITION
WITH THE SUCTION PADS.

THEY PUT IT DOWN ON THE
GROUND.

THEN ONE OF THE THUGS
WALKS FORWARD TO THE HOLE.

COUNT Wait! Now we come to the second
and far more... interesting line of
defence. The laser beams!

THE LIGHTING DIMS,
REVEALING A "GRILLE" OF
VERTICAL LIGHT BEAMS
DIRECTLY BEHIND THE
GLASS PLATE.

COUNT Interrupt those beams and every
alarm in France will go off instantly.
To get through them we must change the
refractive index of the very air itself.
Hermann...

HERMANN POSITIONS TWO
SMALL BLACK BOXES WHICH
STAND CHEST HIGH ON TRIPODS
ON EITHER SIDE OF THE HOLE.

HE TURNS THEM ON.

THE LIGHT BEAMS ARE
PULLED AWAY TOWARDS THE
TWO MACHINES LEAVING A
LARGE GAP IN THE MIDDLE
SO THAT A MAN CAN NOW
CLAMBER INTO THE CASE.

COUNT A prismatic field now deflects the
light beams and the picture is accessible.

ONE OF THE THUGS
CLIMBS INTO THE CASE
AND LIFTS THE PICTURE
OFF THE WALL.

HE HANDS IT THROUGH THE
HOLE AND CLIMBS BACK OUT.

COUNT Excellent.

WE SEE THAT THE LOUVRE
SET IS A CONVINCING AND
REALISTIC PROJECTION
INSIDE THE LIBRARY.

FROM THE MOMENT WE
ACTUALLY SEE AND BELIEVE
OURSELVES TO BE IN THE
LOUVRE, WE NOW HAVE AN
INTERLUDE - A MOMENT
WHERE THE 'LOUVRE' SET
AND ACTION IS PLAYED
AT THE SAME TIME AS THE
'LIBRARY' SET AND ACTION.

BOTH IMAGES AT THIS TIME
ARE LAID OVER EACH OTHER.
IT IS ONLY WHEN THE COUNT
REMOVES THE BRACELET THAT
THE IMAGE CLEARS AND WE
CAN RESOLVE OURSELVES
INTO THE 'REAL' LIBRARY.

THE PROJECTION COMES FROM
A MACHINE WHICH LOOKS
CURIOUSLY LIKE A FUTUR-
ISTIC SLIDE PROJECTOR.

SITTING IN A
SPECIAL MOUNT ON THE
PROJECTOR IS THE
COUNTESS'S BRACELET.

THE COUNT WALKS OVER
TO THE MACHINE AND TAKES
THE BRACELET OUT OF
IT'S MOUNTING.

THE LOUVRE PROJECTION
INSTANTLY VANISHES.

THE COUNT HANDS THE
BRACELET BACK TO THE
COUNTESS)

COUNT: (cont) A useful little device
I think you'll agree. Wear it always.

COUNTESS: My dear, you must be a
genius.

COUNT: Shall we say I come from a ...
family of geniuses.

(HE TURNS TO HERMANN AND
THE ATTENDANT GOONS)

Tonight ... tonight we have had
enough of rehearsals. Tonight - the
real thing.

(HE STOOPS COURTEOUSLY
TO KISS THE COUNTESS'S HAND.

THE ONE WITH THE BRACELET)

8. INT. STOREROOM. NIGHT.

(THE HOLE IN THE WALL IS
NOW MUCH BIGGER, ALMOST
ENOUGH SPACE TO ALLOW A MAN
THROUGH.

THEY ARE ALL WORKING AWAY
AT IT)

ROMANA: What's all that equipment for
Doctor?

THE DOCTOR: The count seems to be
financing some dangerous experiment
with time. The Professor believes
he's breeding chickens.

DUGGAN: Stealing the Mona Lisa to pay
for chickens?

ROMANA: But who would want to buy
the Mona Lisa? You can hardly show it
to anybody if it's known to be stolen?

DUGGAN: There are at least seven
people in my little address book
who would pay millions for that picture.
For their private collections.

ROMANA: But no one could even know
they'd got it.

DUGGAN: Yes, it'd be an expensive
gloat. But they'd buy it.

ROMANA: How are we going to move this
last bit?

(THERE IS A LARGE
STONE WHICH NEEDS
TO BE MOVED)

THE DOCTOR: I think I'll need some
machinery -

DUGGAN: I've got all the machinery
we'll need.

(HE DELIVERS
A MIGHTY KICK AND
THE STONE GIVES WAY.

THE DOCTOR PICKS
UP THE LAMP
AND THEY SQUEEZE IN)

9. INT. HIDDEN ROOM. NIGHT.

(THE ROOM IS SMALL AND MUSTY AND FULL OF COBWEBS. ON THE WALL FACING THEM, THEY SEE BY THE SWINGING LIGHT OF THE GAZ LAMP THAT THERE ARE SIX VERY OLD WOODEN CABINETS ON THE WALL, VERY SHALLOW, ABOUT THREE FEET WIDE BY FOUR FEET LONG)

ROMANA: What are they Doctor?

THE DOCTOR: I don't know. But whatever they are they've been undisturbed since this room was bricked up centuries ago.

DUGGAN: Alright, have a look, let's get on with it.

(THE DOCTOR GOES UP TO THE FIRST ONE, HAS A LITTLE DIFFICULTY WITH THE RUSTY CATCH, BUT THEN SWINGS OPEN THE DOOR.

FOR A MOMENT WE ONLY SEE HIS LOOK OF ASTONISHMENT. NOT FOR A FEW SECONDS DO WE SEE THAT HE IS LOOKING AT THE MONA LISA)

THE DOCTOR: It's the Mona Lisa ...

DUGGAN: It must be a fake.

THE DOCTOR: It's been here for centuries. Like the brickwork. Five hundred years ...

ROMANA: Then the painting in the Louvre ...?

THE DOCTOR: Is well authenticated.

(ROMANA GOES OFF TO
LOOK AT THE OTHER
CABINETS. WE DO NOT
WATCH HER.)

THE DOCTOR EXAMINES THE
PAINTING VERY THOROUGHLY
FOR A FEW SECONDS
WITH AN EYEGLASS AND ONE
OR TWO OTHER GADGETS
HE FINDS IN HIS POCKET)

I don't know what's in the Louvre,
but this is the genuine article.

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ROMANA: So is this one Doctor
...

(WE SEE THAT
SHE HAS OPENED
THE NEXT CABINET.
IT CONTAINS THE
MONA LISA.
THE DOCTOR IS
STUNNED. DUGGAN
IS PRACTICALLY
CATATONIC.

THEY VERY RAPIDLY
OPEN ALL CABINETS.
EACH ONE CONTAINS
A MONA LISA.

AT THE LAST
ONE THE DOCTOR
STOPS TO MAKE
ANOTHER EXAMINATION)

THE DOCTOR: The brushwork's
Leonardo's.

ROMANA: How can you tell?

THE DOCTOR: It's as individual
as a signature. The pigments
too.

DUGGAN: On all of them?

THE DOCTOR: Every one.

(HE THINKS FOR
A MOMENT)

What I can't understand is ... why
does a man who already appears to
have six Mona Lisas want to go
to all the bother of stealing
another one?

DUGGAN: Oh pull your head together
Doctor.

(THE DOCTOR
REACTS TO THIS.

DUGGAN CLEARLY
THINKS HE HAS
AN ANSWER.

THE DOCTOR CANNOT
SEE IT FOR THE
LIFE OF HIM)

I just told you ... there are
seven people who would buy the
picture, in secret. None of them
are going to buy a Mona Lisa
whilst it's hanging in the Louvre.

ROMANA: Of course. They would
each have to think they were buying
the stolen one.

THE DOCTOR: (THE LIGHT DAWNS) I
wouldn't make a very good criminal
would I?

COUNT: (OOV) No Doctor. Good
criminals don't get caught.

(THEY TURN ROUND
TO SEE THE
COUNT COVERING
THEM WITH A GUN)

I see you have found some of my
pictures. Rather good don't you
think? After tonight I will have
a seventh ... the operation is
already in hand.

THE DOCTOR: Can I ask you where you
got these from?

COUNT: No.

THE DOCTOR: Or how you knew they were here if they've been bricked up for centuries?

COUNT: No.

THE DOCTOR: I like concise answers.

COUNT: I came down to see Kerensky. He doesn't seem able to speak to me. Can you cast any light on that Doctor?

DUGGAN: (STILL HOLDING THE GAS LAMP) No, but I can.

(HE HURLS THE
LAMP AT SCARLIONI,
WHO FIRES BLIND.

THE COUNT STUMBLES
AND DUGGAN
CLOCKS HIM OVER
THE HEAD WITH A
LUMP OF STONE.

HE FALLS)

THE DOCTOR: Duggan, why is it that every time I start talking to someone you knock them unconscious?

DUGGAN: I didn't expect him to go down that easy.

THE DOCTOR: Well if you don't understand heads, you shouldn't hit them.

DUGGAN: Well what would you suggest?

(THE DOCTOR
GETS CLOSER
TO DUGGAN)

THE DOCTOR: (FIERCELY) I thought
you had a job to do Duggan. Stop
his men stealing the Mona Lisa.
The other Mona Lisa. Come on ...

(THEY ALL LEAVE
THE HIDDEN ROOM)

10. INT. LAB. NIGHT.

(THE DOCTOR,
ROMANA AND
DUGGAN COME OUT OF
THE STOREROOM DOOR.

THEY APPROACH THE
STAIRS AND GO UP
THEM. THEY MOTION
SILENCE AND
CAUTION TO EACH
OTHER.

DUGGAN IS CARRYING
THE COUNT'S GUN.
HE REACHES THE DOOR
AT THE TOP FIRST.
SUDDENLY HE THROWS
IT UP AND SPRINGS
THROUGH IT.
THERE IS NO ONE
THERE)

11. INT. CORRIDOR OUTSIDE LIBRARY.
NIGHT.

(THEY MAKE
THEIR WAY
CAUTIOUSLY DOWN
IT.

SUDDENLY THE
COUNTESS APPEARS
IN FRONT OF
THEM. GUN IN HAND.

DUGGAN MAKES A
DIVE TO ONE SIDE.

THE COUNTESS TURNS
TO FIRE AT HIM.

IN AN INSTANT
ROMANA PICKS
UP A VASE AND
BREAKS IT OVER THE
COUNTESS'S HEAD.
SHE GOES DOWN LIKE
A SACK OF TURNIPS)

THE DOCTOR: (SHOCKED) Not you
as well.

(ROMANA SLIGHTLY
SURPRISED AT HERSELF,
FROWNING)

ROMANA: You know, I rather enjoyed
that.

THE DOCTOR: I should hope so.
That was late Ming Dynasty and
absolutely priceless.

DUGGAN: Come on,,we've got to
get to the Louvre.

THE DOCTOR: No. You have. You
stay with him Romana, look after
him.

ROMANA: Where are you going?

THE DOCTOR: I'm going to see a
middle aged Italian. Well, late
Middle Aged. Renaissance in fact.

12. DOOR LEADING INTO MODERN ART
GALLERY. NIGHT.

(IT IS DARK.
A TORCH LIGHT
SHINES ON A
SIGN ON THE DOOR
SAYING "MUSEE D'ART
MODERNE".

A FINGER RUNS ROUND
THE DOOR LINTEL,
AND FINDS A
WIRE. THE WIRE
IS CUT.

A LOCK PICK
IS INSERTED IN THE
DOOR. THE DOOR
IS OPENED)

13. INT. MODERN ART GALLERY. NIGHT.

(A FIGURE WALKS
CAUTIOUSLY DOWN
THE GALLERY.

IN THE TORCH
WE SEE SOME
FAIRLY EXTRAORDINARY
EXAMPLES OF MODERN
SCULPTURE.

AT THE END OF
THE GALLERY THE
TORCH LIGHT STRIKES
A SPOLICE BOX,
WHICH LIKE ALL
THE EXHIBITS HAS
A PLAQUE STANDING IN
FRONT OF IT.

THE FIGURE, WHICH
IS OF COURSE THE
DOCTOR, OPENS THE
TARDIS DOOR)

THE DOCTOR: (LOOKING IN) K9?
How are you?

(THE DOCTOR
ENTERS THE TARDIS.

IN A COUPLE OF
SECONDS, WITH
A FAMILIAR GRATING
SOUND THE TARDIS
DEMATERIALISES)

14. INT. LEONARDO'S STUDIO.

(BRILLIANT
RENAISSANCE SUN
POURS THROUGH THE
WINDOWS.

EASELS AND
PAINTS ARE EVERY-
WHERE, INTRICATE DESIGNS,
CLEARLY LEONARDO'S,
ARE HANGING FROM
THE WALLS, LYING
ON THE FLOOR IN
A PROFUSION OF
ARTISTIC DISARRAY.

OTHERWISE IT
IS DESERTED.
WITH A GRINDING
NOISE THE TARDIS
MATERIALISES IN THE
CORNER. THE DOCTOR
EMERGES)

THE DOCTOR: Ah, that Renaissance
sunshine! (CALLS) Leonardo!
Leonardo are you there! It's
me the Doctor! Hello? The paintings
did very well! Everyone loved
them. So many people have said how
good they thought they were! The
Last Supper ... The Mona Lisa -
I said "The Mona Lisa" - remember?
That awful woman with no eyebrows
who wouldn't sit still. Leo?
(cont.....)

(CARRIES ON
HIS SEARCH. STILL
UNSUCCESSFUL)

THE DOCTOR: (cont) The helicopter didn't catch on for a while, but as I said, these things take time ... Leonardo?

(HE LOOKS OUT
OF THE WINDOW.

THE DOOR FLIES
OPEN, AND A
VERY VILLAINOUS
LOOKING SOLDIER COMES
IN AND HOLDS
A VERY LONG RAPIER
TO THE DOCTOR'S
ADAM'S APPLE)

SOLDIER: You!

THE DOCTOR: Me?

SOLDIER: Who are you? What are you doing here?

THE DOCTOR: Well I just popped in to see Leonardo actually, is he about?

SOLDIER: No one is allowed to see Leonardo. He is engaged in important work for Captain Tancredi.

THE DOCTOR: Who is Capt ...

SOLDIER: He will want to question you.

THE DOCTOR: I expect I will want to question him, so we can have a pleasant little chat can't we?

SOLDIER: He will be here instantly.

(THE DOOR FLIES
OPEN AGAIN, THOUGH
BECAUSE OF THE
ANGLE WE DO
NOT SEE WHO IS
STANDING THERE.

BUT WE DO SEE
AN EXPRESSION OF
ASTOUNDED SHOCK
ON THE DOCTOR'S
FACE)

THE DOCTOR: You! What are you
doing here?

(WE LOOK OVER
TANCREDI'S SHOULDER
AT THE DOCTOR.

THE CAPTAIN IS
WEARING THE
LAVISH COSTUME OF
A CAPTAIN IN THE
PRIVATE ARMY OF AN
ITALIAN DUKE,
CESARE BORGIA FOR
EXAMPLE)

CAPTAIN TANCREDI: I think that
is exactly the question I ought to
be asking you ... Doctor.

(WE SEE CAPTAIN
TANCREDI FROM
IN FRONT, AND IT
IS PERFECTLY CLEAR
THAT HE IS ALSO
COUNT SCARLIONI/
SCAROTH)

SUPOSE CAM: Roll
 End
 Credits:

FADE OUT